

Wisconsin Architect

NOVEMBER 1976

Restoration Issue

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A Publication of the Wisconsin Society of Architects, American Institute of Architects

Wisconsin Architect

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PABST THEATER

THE
ARCHITECT
AS
A
MAKE-UP
ARTIST
Mark A. Pfaller, FAIA

Shortly after we were commissioned by the City of Milwaukee to restore the Pabst Theater there were some inaccurate press accounts that we were probably uneasy about the project. One article quoted us, out of context, that the theater was some thing of a canine entity. This simply was not true. We were beginning to become dogged by many problems we encountered and there remained some who doubted the wisdom of restoring the building at all and their voices came out loud and clear.

Our early investigations revealed some serious problems that required immediate further review and expensive recommendations. How to fit even the solutions to our initial findings into such a sparse budget and still have a lot of cosmetic restoration to do was a problem that was beginning to dog us.

Although generally structurally sound there were areas that cried for immediate attention because of their condition.

The hollow sidewalk dressing rooms, on Wells Street, for example, were deteriorated to such a degree that repair was impossible. To rebuild them would have been much to expensive: they had to go. Similarly, the structural elements of the canopy over the sidewalk were allowed, through neglect, to erode to a condition that was not only unsafe,





but hazardous. Years of untended leaking permanently stained brick and stone. It was outrageous.

Each day, for months, our investigations revealed deteri-

orating conditions, years of accumulation of dust, grime and debris hiding unsafe conditions. There were minor orders from the Building Inspection Department but these did not take into con-

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sideration serious code violations allowed to remain because they were of pre-code existence. It became increasingly obvious, under the budget at that time, that very little beautification, cosmetics and actual restoration could be undertaken. We would have to be satisfied, then, with repairing structural defects, fixing and patching mechanical systems and a complete scrub-down. Structural shortcomings would have to be remedied, of course, but many of the undersirable elements would have to remain

Beneath all the evidence of neglect and the layers of grime, however, was a jewel that could, with money, be restored to its former beauty and brightness.

We had been asked by the Theater Board if we could make the Pabst a "working theater". We countered that we could and so it should be, as a museum restoration would be impractical and hardly worth the effort and expense.

Early plans envisioned but a fraction of what today is a reality: We could not afford new seating tiers nor new chairs. The Nickelbein hemp rigging would have to remain, although renovated, our excuse being that it belonged there, a part of our heritage as it was invented by a Milwaukean. And so it does remain, in part, but funds became available to allow the installation of the primary steel cable counter weight system.

Earlier we likened the building to a jewel — a diamond in the rough — and our early plan was to encase it in a "jewel box" consisting of additions to the east and north — a sort of building-surround that



would house the ancillaries of a viable theater. Here would be an increased lobby, ticket office, dressing rooms, chorus rooms, work shop and loading facilities, lounges, a Green Room, offices, rehearsal rooms and even a restaurant and bar. These are in the master plan submitted during the schematic stages.

Originally, to the east was the Pabst Theater Restaurant, which was razed in the 40's for the widening of North Water Street. The exposed partywall was a downtown eyesore for many years. To the north, originally, were small commercial establishments, and a row of flop houses and worse that were considered shoddy even in 1895, the year the theater was built.

It was obvious that the restaurant could not be a part of restoration to the east and there was nothing to the north to restore. The jewel-box approach seemed appropriate. To mimic the design of the

theater itself, to make it appear as if it had always stood that way, seemed to us to perpetrate an architectural lie. The jewel-box had to take on a reasonably contemporary look, the design recalling the arches, friezes, and fabric of the old building. Early sketches were presented with the understanding that they were studies only and not final. However these were done without fee and funds were not available to further pursue that concept. We had to concentrate on producing a restored theater that could function within the structure's original walls.

Since funds were not then available for a complete restoration the project became a sort of feasibility study. Our schematic report consisted of a "menu" which listed every conceivable item and its cost from which could be selected priorities and these divided into phases.

From a vast amount of research we gained an immense amount of knowledge as to what was there when the theater opened. We knew the color and treatment of the walls and the dome, the existence of a crystal chandelier, the oppulence of the furnishings. We even had samples of the original mohair plush. But there had to be a determination as to what a lot of things probably were. We consulted with Architect Wil Hasbrouck FAIA of Chicago and compiled a whole list of probable finishes, a palette from which we could select colors for the friezes and proscenium arch and a myriad of seemingly inconsequential things that would go into producing the final image.

Our chief-designer decided that the exterior sheet metal work was designed to simulate a stone or terra cotta detail and that it probably had not originally been painted the familiar green to resemble copper patina. More than likely it had been painted to match the terra cotta. So we repaired the badly deteriorated metal and painted it terra cotta. The new metal work on the east facade was simplified, unfortunately, as an economic measure. Also unfortunately, artisans are no longer available to produce the hammered decoration on the original building, but again, it is probably better that original detailing was not copied.

Most of the fire escapes that defaced the south facade have been removed as has the PABST sign erected in 1928. When that sign was erected a charming piece of architectural detail was removed. This was a balcony, now restored and in place, presenting an interesting exercise in restoration.

As items were selected from the menu it was a simple matter to arrive at total costs, and as interest mounted the City voted more funds. The Federal Government, under the Open Spaces Program, doubled its original committment and Augie Pabst paved the way for his family's and the brewery's substantial contribution. In all, a total of \$2.500.000.00 became available in spurts, which allowed us to purchase more and more menu items.

Early in the process we decided to commit to phases of construction, placing in the earlier ones the "must have" priorities and saving the "can have" items for the last phase. This opened the door to some bidding awkwardness as it was anticipated that we might end up with more than one general contractor, mechanical and electrical trades on the job. That happened, but it presented no serious problems.

The interior decorating was bid as a separate branch from the general painting. No ordinary house painter could perform the job we had to have. Over the years and in between real decorating jobs, ordinary painters had virtually destroyed the interior beauty. We budgeted a substantial sum for this decorating and invited bidders from a list of craftsmen we had worked with in our church work - church decorators. We were extremely fortunate that Conrad Schmidt Studios was the low bidder and within budget. They had done the last major decorating job of the theater in 1928 and we had worked closely with both Bernie O. Gruenke and Bernie E. Gruenke (father and son) on our only other National Landmark res-Stanislaus toration. St. Church in Milwaukee. Our palette was selected from Pratt and Lambert colors and through the courtesy of Ted Hunt, we had the entire spectrum with which to choose.

The palette that Wil Hasbrouck and I had selected consisted of hundreds of hues from which we would decide final colors after they had been applied to sample areas on site. Despite all the historical data we had, nowhere was mentioned interior paint colors other than the main walls (cherry red, said one account, crimson said another) and the dome (cream). Now you know there are hundreds of "cream". We had to select one compatible with the overall palette. It was challenging - and fun.

So it was with almost every facet. It was very time consuming. Remember that when you get a restoration commission and are negotiating for fees. Our fees evaporated long before the project was finished.

Originally the house had 1665 seats. By retiering and installation of wider chairs to conform to code and with the expanded orchestra pit the capacity is down to 1388. It's a good house for more intimate theater, making it a logical adjunct to the PAC.

Acoustics are superb. Otto Strack, the original architect, attributed this to the circular plan. We had to be careful when we added such accouterments as the light shields and fixtures that the acoustical balance was not disturbed.

Early accounts of the theater mention the "thousands" of electric lights. Most of these were not in evidence when we searched, but we found, where we thought they should be, many outlets that had been



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These early newspapers also described a crystal chandelier illuminated through a large aperture in the ceiling with arc lights in the attic spaces.

The chandelier was said to have been twelve feet in diameter and eighteen high. But no photographs could be found. Mr. Pabst wanted that chandelier, so one was designed in the oppulent style we supposed to be appropriate at the turn of the century. Of course codes will not allow arc lights so this fixture is lighted from within.

The Pabst Theater Board, The Commissioner of Public Works and the staff of the Bureau of Bridges and Public Buildings represented our client, the City of Milwaukee. The Pabst has become one of their favorite buildings. We hope it will remain so for many years.



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A BICENTENNIAL PUBLICATION



WISCONSIN ARCHITECTS ON THE PRESERVATION SCENE Gordon D. Orr, Jr., AIA The Committee on Historic Resources of the Wisconsin Society of Architects serving as our Society's Bicentennial Task Force evaluated a series of proposals in December of 1973 as possibilities for a meaningful project. The suggestions ranged from restoration of a specific property in the state, to biographical histories of Wisconsin Architects and to publications. The committee had to recognize the practicality of actually executing a restoration project from a time and money standpoint, to a project that could be a reality, and those with a real use by the Chapter and by others in Wisconsin. It was brought to our attention that Richard W. E. Perrin's fine book "Historic Wisconsin Architecture" originally published in 1960, has long been out of print. Requests continually came into the Society office and to the State Historical Society publications division for copies.

Mr. Perrin was willing to assist in the republication of the book, and Jeffrey M. Dean and Gordon D. Orr, Jr., would also help in adding new listings to this fine publication, thus it was adopted as a bicentennial project of the Wisconsin Society of Architects. Happily the **Wisconsin Architect**, with the approval of the Executive Committee, agreed to support the publication costs and the project is now in its final stages of development.

The Wisconsin Society of Architects will provide each member with a gratis copy for his own use and will establish a sales schedule to encourage book stores and other sales outlets to offer "Historic Wisconsin Architecture" to the public at a retail price of \$2.00. A quantity price schedule will also be made available to society members in order that they may acquire copies in quantity to offer to their public schools or to the public with whom they deal an interesting and desirable gift.

Wisconsin architects that receive the Sunday edition of the **Milwaukee Journal** were pleased to note the publicity that was given to the Restoration of the Pabst Theater in Milwaukee and the mention made of Mark Pfaller's FAIA role in this significant program. Understandably Mark can be very proud of his role in this important restoration project which will return a handsome symbol of our cultural heritage to a new and useful life.

Similarly Mark Purcell responded to a tragic crisis in restoring Louis H. Sullivan's Dr. Harold C. Bradley Residence after forty percent of the building was destroyed in a fire. The Wisconsin Society of Architects at its Annual Convention aptly recognized Mark's contribution, as well as those responsible for supporting this important restoration project, in the rebuilding of the destroyed portions of the building. New fire prevention systems were installed to significantly reduce the possibility of such a tragedy ever occuring again. Here, competent architects responded to both the needs of historical accuracy and the addition of contemporary systems to retain these buildings for use.

In another direction the Eau Claire firm of Larson, Hestekin and Smith, Ltd., provided a fine example of adaptive reuse at a New Hampshire Mill Building. The exterior walls were repaired and restored while receiving a new contemporary use on the interior providing offices for a legal firm with all the amenities of 20th century architecture, without destroying a 19th century heritage.

These examples leads us to the observation that today's architect must be doubly observant in recognizing the potential that older buildings offer with sensitive remodeling for adaptive reuse. George Notter, AIA, of Anderson/Notter Associates in Boston, has provided many examples including the reuse of a shorefront Wharf into fine apartment buildings, adopting an abandoned tannery into housing for the elderly and now of a surplus penal institution into middle income apartments. His example is but one of many that we can find to show the architect's importance in astute observation, technical and evaluation, and creative design in seeking the hidden values of older buildings and turning them into contemporary values.

The architect in recognizing this new market for his talent must also be willing to adopt a convincing consistent approach and should team with historians, local landmarks commissions and preservation societies in promoting retention of solid examples of our past. These need not necessarily be those examples always worthy of a National Historic Landmark designation. He should be willing to devote the time and creative studies necessary to promote reuse and, in turn, new projects.

Recent legislation, now incorporated in the 1976 Tax Reform Bill, penalizes the demolition of historic properties and subsequent redevelopment on the site while rewarding those commercial entrepreneur that are willing to preserve the fabric of their community in successful adaptive reuse. The architect can be a promoter of good neighborliness while promoting new opportunities for his practice. At times, it may mean a subjugation of his personal design ego for the satisfaction of preserving our heritage and resources. The community respect and a personal satisfaction might be an even greater reward.

ARCHITECTURAL
PRESERVATION
AND
THE
NATIONAL
REGISTER
Jeff Dean

The climate for the preservation of significant Wisconsin architecture from the past has never been better. But it must improve in the future if our architectural heritage is to maintain any sense of cohesiveness. Architects can and should be major forces in making this climate viable.

This year is not only our nation's 200th birthday, it is the anniversary of another event which, more than any other, shapes the future of architectural preservation in Wisconsin. In 1966 the U.S. Congress passed, and President Johnson signed, the National Historic Preservation Act. It established architectural conservation as a national policy and goal, creating the "National Register of Historic Places" program.

The National Register is a planning tool, not a marker program. It seeks to identify all those buildings, structures, objects, sites and districts which are significant in the history, architecture and archeology of America, Wisconsin, or the communities and towns of the state. Buildings listed on it, whether publicly or privately owned, are eligible for matching grants for restoration or stabilization from the National Park Service, and are protected from damage or destruction by federally assisted or licensed projects.

In Wisconsin, the National Register program is administered through the Historic Preservation Division of the State Historical Society, Madison. Sites are nominated to the Register through the Society, compliance with federal regulations is reviewed by it, and grants to properties listed on the Register are administered by it.

At present, 244 Wisconsin buildings and sites are listed on the Register. This represents only a small percentage — perhaps less than 3% — of the eligible properties in the state. In order to identify as many of these as quickly as possible, the State Historical Society each summer undertakes historical-architectural field surveys employing graduate stu-

dents in architectural history or professional architecture programs with historic architecture courses. Major portions of southern and northwestern Wisconsin have been covered by this survey, which began in 1973.

Though the National Register is the most effective tool widely available to promote architectural preservation, its impact is limited and further efforts are necessary. Thirteen Wisconsin municipalities and three counties have created "landmarks commissions" with the power to designate local buildings or districts for preservation. Some municipalities have adopted controls which restrict the ability of owners to deface or demolish historic structures. Such controls, however, must be limited unless the city is willing to condemn and acquire each historic site — clearly an impossibility.

The success of architectural preservation efforts, therefore, will depend on the interest and determination of the public and those who deal with the man-made environment. Government cannot legislate architectural preservation, it can only help establish a climate which favors it. Architects are in a unique position to help preserve those buildings which lend character to our cities and help make each of them unique. In the process of evaluating the feasibility of proposed projects which could involve the demolition or defacement of significant landmarks, architects can inform clients about the value of preserving them and give serious consideration to restoration or adaptive use. Additions to historic buildings can be so designed as to respect original buildings without imitating them.

Architects can help, also, with one of the major problems facing preservationists: the attitude of some owners of historic buildings. Not infrequently, a client will express the desire to "get rid of that eyesore" or demolish an architectural landmark without realizing its significance or the real possibility of continuing its useful life and, through preservation, increasing or maintaining property values. Architects can find themselves in key situations and able to influence client decision-making at such times, and, informing the client about these matters, can have a positive influence.

Few states surpass Wisconsin in having a wide variety of architecturally-significant buildings worth preserving. Our ethnic heritage, and its architectural manifestations, is second to none. Wisconsin was one of the key states involved in the architectural revolution around the turn of the century, which involved two of America's greatest architects. Every major national architectural trend from statehood to the present is represented in significant examples from Wisconsin. These buildings are a major factor in Wisconsin's individuality and the character and quality of her cities and rural landscapes.

Today an unprecedented concern for this architectural heritage is evident among the state's residents and architects. The National Register can serve and help focus this concern. Wisconsin's architects can and should be a major force in increasing the awareness of the value of past architecture and its preservation.

It is no secret to practitioners in the State of Wisconsin that the architectural examination is undergoing a great deal of scrutiny by our State Board and the public. Whether all of the Members of the Board or consultants retained by the Board to prepare validation reports are in the position to recognize the broad implications of architectural practice today to the same extent as the National Council of Architectural

HISTORY
AND
ITS
ROLE
IN
ARCHITECTURAL
EDUCATION

Registration Boards, the American Institute of Architects, or the National Architectural Accrediting Board is something one might well question.

To the broad segment of the architectural constituency that today is involved in the evaluation of our older buildings, as valuable cultural resources within a community, the relevancy of architectural history becomes a question of real concern. To recognize the value of the building and to be able to effectively utilize it within today's social structure and economy becomes an area that the architect can make a significant and broad contribution. Without a basis in American Architectural History, and perhaps even western architectural history as the basis for our American Architectural heritage, the architect could easily lack the competency to make sound value judgment and to extend the architectual design in a compatible and respectful manner.

Should architectural history be eliminated from the examinations, the impetus for schools to continue programs in architectural history is greatly diminished. This comes at a time when committees of the American Institute of Architects and of the Society of Architectural Historians are urging a greater emphasis upon architectural history. Concurrent with this, a significant number of the architectural schools as well as Departments of Art History and American History are establishing and promoting curricula in historic preservation. The architect needs to be a prominent member of this important movement in American Society. At a time when this was under discussion by Wisconsin's Examining Board the members of the State of Wisconsin, Historic Preservation Review Board adopted a resolution urging the retention of Architectural History on the examination. The Review Board is composed of some 13 members representing the professions of architecture, history, archaeology, and landscape architecture, who have been appointed by the governor to serve in a professional evaluation capacity to recommend nominations to the National Register of Historic Places. They assist the State Historic Preservation Officer in making determinations about eligibility for the Register and offer suggestions concerning the National Registration program in Wisconsin. The resolution which they adopted on October 22, 1976 and was forwarded to the Examining Board follows:

Resolution:

Whereas Wisconsin's history contains the priceless heritage of ethnic construction techniques and a succession of architectural styles that provide a visual richness to be treasured by all its citizens; and

Whereas the State of Wisconsin Historic Preservation Review Board, charged with the implementation of the National Register of Historic Places Program created by the Historic Preservation Act of 1966, recognizes the value of architectual history to those architects whose work preserves the past and adapts to the present; and

Whereas the State of Wisconsin Historic Preservation Review Board has valued the advice and participation in its activities while discharging its responsibilities of historic preservation by concerned architects and concurs with these architects in the importance of a sound education in architectural history in producing this valuable professional resource; and

Whereas an examination in the subject of architectural history instills the incentive and creates the awareness that promotes sound educational programs to provide the background necessary to carry out this role:

Now, therefore, be it resolved that the State of Wisconsin Historic Preservation Review Board urge the Examining Board of Architects, Professional Engineers, Designers and Land Surveyors to continue the examination of architects for competence in the area of architectural history in order that their services to the State of Wisconsin may continue to promote the work and efforts in the State and the Nation, in protecting, recognizing and adapting our cultural resources in the best manner possible.

Gordon D. Orr, Jr., AlA

SHEBOYGAN ARCHITECTURAL WALK

BE AWARE OF ARCHITECTURE is the theme of a program developed for Sheboygan elementary school children. A walking tour of eight blocks in the downtown area and a self-guiding booklet are used to introduce the meaning of common architectural forms. Designed for the 4th, 5th, and 6th grade level, the children are introduced to the reason for such things as roof slope and cornice overhang, brick corbeling, quoins and similar details that usually are passed by without being seen.

The walking tour begins at the John Michael Kohler Art Center and passes the old and the new library buildings, the post office, many business buildings, city hall, court house, Plaza 8 (new downtown mall), and ends at St. Clements Church. Many different architectural types, materials and details are observed on the walk as applied to public, business and residential buildings.

The booklet includes simple explanation and sketch illustrations which point out the origin and use of common architectural forms such as column, cornice, pediment, arch, buttress, and the development of stained glass. Buildings, it is stated, reflect the history of the people who developed them and make use of the basic materials available. Older buildings make use of ideas brought by people from various European countries. Every detail had some reason for its original use based on the type of material used, climate, or need of the people who used it. But in copying a building style to a new need in a new country and in a new age, the original reason for many of the details becomes lost. We, therefore, have shutters that don't shut and buttresses that don't butt, used only because they give architectural style or ornament to a building.

Modern buildings reflect the direct basic structural use of brick and stone, exposed concrete, steel, glass and plastics. The tallest business building in the city illustrates the use of the structural steel skeleton frame and aluminum and glass enclosing skin, as well as the importance of the electric elevator in the American invention and development of tall buildings.

The AWARE program is bringing to the schools an awareness of the function of the various arts in everyday life. The program sends volunteers to the classrooms with paintings and prints to be studied, and module display units which illustrate use of form, line and color in art.

The program provides an artist in residence who maintains a school studio for the development of classroom art projects. Bus trips are provided for classes to visit various art galaries in the surrounding area.

The architectural walk is one popular part of the AWARE program. The walk was outlined by Frederick G. Steinhaus, AIA, and illustrated with sketches by Earl Galbraith, a Sheboygan residential designer. Both are members of the Sheboygan Aware Program Board of Directors.



AN IMPORTANT ANNIVERSARY

It was 25 years ago, in the fall of 1951, that the First Unitarian Society began the use of their new Meeting House in Shorewood Hills, Wisconsin. After two years of dogged labor, continuing financial crises, and exhortations from Frank Lloyd Wright to pursue the project that a happy congregation first began the use of their new building. Not only was this a marked departure from their downtown church, but it was also an investment in the labor of the members of the congregation as they had trucked stones for masonry walls, as they nailed trim, as they painted, and as they felt a part of every bit of their handsome structure.

As the American Institute of Architects, nationally, recognizes an important building in its annual awards program that has enhanced our man-made environment over a period of years, it is a pleasure for the Wisconsin Society of Architects, to wish the congregation of the First Unitarian Society a Happy 25th Anniversary. Their important architectural statement is now listed in the National Register of Historic Places; a landmark not only recognized in our own Register of important American buildings, but a mecca for visitors from all over the world that travel to Madison and Wisconsin to visit the works of Frank Lloyd Wright.

PRAIRIE ARCHIVES

The Prairie Archives of the Milwaukee Art Center is currently cataloging three collections. Two of the collections are the work of George M. Niedecken, Interior Architect, presented to the Prairie Archives by Robert Jacobson, Jacobson Interiors and Dean Niedecken son of

WISCONSIN ARCHITECT REMINDERS

NOVEMBER DECEMBER JANUARY

SUNDAY	_	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
NOVEMBER	4	ALVAR AALTO Lecture No. 1 UW-M/SARUP Northeast Chapter Meeting - Appleton	16 ALVAR AALTO Lecture No. 2 UW-M/SARUP	11	Painting and Decorating Spec. Conference Uw-M/SARUP Red Carpet	19	20
	2	22	83	National AIA Student Forum Columbus, Ind.	25 THANKSGIVING	26	22
	28	29	30	Wood Base Panel Products Conference UW-Extension Madison	MIKE CARROLL "Indianapolis: The Problems of Fragmented Jurisdictions" UW-M/SARUP	3	4
	ro	"Built-Up Roofing Design" UW-Extension Madison Mailing of WSA	7	80	WSA Executive Comm. Meeting Milwaukee Edwin Whitney "The Budgeting Process In	10	11

	25 CHRISTMAS	YAAUNAL New YEARS	8	15
HANUKKAH	24	31	_	47
	23	30	6	13 WSA Executive Comm. Meeting
	22	29	G	NEW Residential — Inspection-Institute UW-Extension Madison
	21	28	7	= 10-
	Nomination Deadline 21st R.S. Reynolds Memorial Award	27	8	Existing Housing Inspection-Institute - UW-Extension Madison
	19	26	~	0

George M. Niedecken. The third collection is the work of Michael P. Johnson, Colgate, Wisconsin. Cataloging work is being done by Ms. Charlotte Smart, Bachelor of Architecture — Princeton University and currently enrolled in the graduate program in architecture at the University of Wisconsin — Milwaukee and Ms. Marilyn Drucker, Ph. D. candidate in 18th and 19th century art and architectural history, Columbia University. Program Director of the Prairie Archives is Brian Spencer, AIA. The catalogue system employed was designed by Spencer and Thomas A. Heing of the Board of Directors of the Frank Lloyd Wright Home and Studio Foundation, Oak Park, Illinois. The catalogue approach is endorsed by the Committee for the Preservation of Architectural Records and is being implemented on a national scale.

REPORT
ON
THE
FORUM
"RESOURCES
AND
DEVELOPMENT
POTENTIALS
FOR
MILWAUKEE"
Wm. J. Cetera

On Tuesday October 19th, many of the most influential innovative, and industrious members of Wisconsin's building design community met at the newly renovated Pabst Theater. The occasion was a forum entitled "RESOURCES AND DEVELOPMENT POTENTIALS FOR MILWAUKEE". It was sponsored as a program for Architecture Week by the Milwaukee Redevelopment Corporation, the UWM School of Architecture and Urban Planning, and the Southeast Chapter, AIA. The guest speakers included John Simonitsch, moderator and President, Southeast Wisconsin Chapter, AIA; Ben E. Johnson, President, City of Milwaukee Common Council; Patrick J. Lucey, Governor of the State of Wisconsin; Francis E. Ferguson, President, Northwestern Mutual Life Insurance Co; Gordon Kennedy Jr., President, Gladstone Associates, a national economics consulting firm; and Harold S. Jensen, Group Vice President, Real Estate, IC Industries, Inc.

With his opening remarks, John Simonitsch established the tone of the forum by describing the role of good architecture in the urban environment. He emphasized that buildings are not only shelter from the elements, but also provide the basic city landscape. Shades and shadows, textures and colors create the backdrop for the life of the urban man. Recognizing this, we as building design professionals should be aware of our important responsibilities in shaping the environment for everyone.

Expanding upon the significance of good architecture, by citing that we mold our cities and then conversely they mold us, the next speaker Ben Johnson conveyed congratulations and gave tribute to the members of the Wisconsin Society of Architects from the City of Milwaukee government. Johnson offered the Pabst Theater, as well as the City Hall, the Performing Arts Center, the MGIC Complex, and the plan for downtown redevelopment as examples of the progress the City of Milwaukee achieved with the help and cooperation of the architects in the State of Wisconsin.

Representing state government was Governor Patrick J. Lucey who congratulated the members of the Wisconsin architectural community on their achievements. He explained that because of the cooperation between business, labor and government in working for sound fiscal policies, Wisconsin has experienced economic growth while the majority of other states have experienced set backs. Citing an increase in job opportunities overall and an increase in the percentage of new jobs in the private sector versus new jobs in public employment, the Governor expressed an optimistic outlook for continued economic growth throughout the state. Continued austerity linked with economic progress would enable Wisconsin to improve its comparative tax ranking with other states and enable us to continue to be competitive with the "sunbelt states" whose growth rate is the fastest in the country.

Cooperation in the partnership between government and business was the focal point in the addresses by the first two speakers, both of whom represented government. Appropriately, the third speaker, representing business was Francis Ferguson, co-founder of the Milwaukee Redevelopment Corporation. Ferguson explained that while progress in downtown development appeared to be slow, a result of a depression in the real estate industry, one of the important goals of the liaison between city government and private industry has already been achieved; a comprehensive plan for action. This plan, he continued, recognizes not only the need for re-claimed land areas for new construction, but also as demonstrated by the Pabst Theater and the City Hall, a need to be selective and preserve those buildings which exemplify a meaningful part of our heritage. Among the key areas of development, suggested by Ferguson, are the downtown restaurants, retail centers, housing and recreational facilities and public greenspace. He also applauded the decisions of many major corporations: Northwestern Life Insurance, Blue Cross, the Milwaukee Journal, etc., to remain in the downtown area adding stability and incentive to new growth. Pointing out that while the personalities and qualities of our cities vary significantly, Ferguson noted that the common need of all cities is the establishment of a plan for sound economically feasible grwoth; the topic of the presentations of the final speakers, Gordon Kennedy from Washington D.C. and Harold Jensen from Chicago.

In his discussion, Kennedy, a key consultant with respect to the mixed-use and reuse aspects of the plan for downtown development, outlined what he sees as the basic trends of society concerning todays cities. First, he suggested that a need exists for central city survival in a changing society and that this need is evidenced by public interest in the fate of the city. The attendance of building design professionals at the "Forum" is a prime example of that interest. Second, he noted that despite the differing conditions and outlooks of our cities, we tend to seek sterotypes in our approach to urban problems. Third, after decades of decline, there is substantial evidence of economic re-growth in the central cities. Kennedy went on to suggest that two key approaches to re-growth are adaptive re-use and mixed-use development. Adaptive re-use provides for a varied environment emphasizing our heritage. On the other hand, mixed-use development means new forms exemplified by self-contained shopping, residential and recreational facilities creating the "re-discovery of urbanity through the integrations of mutually supporting activities in a single development project." By encouraging the factors which inspire regrowth, i.e.; good transportation systems, education centers, conventions centers, arenas, cultural centers and stable retail growth along with sound and effective city government and the commitment of business community, we can insure the survival and success of our cities.

The final speaker, Harold Jensen, presented a fairy tale to describe the development of the American urban center. He described the story of "beauty and the beast" where beauty was the agrarian ethic and beast the developer. When the first immigrants arrived, as the tale goes, they met the Indians who were the personification of beauty, living in harmony with nature "worshipping her charms and protecting her virtue." The immigrants came to this land to grow — and grow they did, setting the beast loose in an effort to achieve prosperity. The beast accomplished his first command and cities sprang up across the new country. With the arrival of new settlers from abroad, the cities soon became over crowded and again the beast was called upon for help. Again he responded, producing the suburbs. The suburbs grew and expanded in an effort to meet the demands of a virgorously expanding nation,

swallowing up farmland, forest and indeed nature herself. The people of the land stopped in quest for growth long enough to see what had happened, beauty was dying. Alarmed and outraged, they confronted the beast, the story goes, not realizing that it was they who had encouraged the beast with their policies of mortgage insurance, expressways and urban blight. They realized their error of neglect and again asked the beast to help. In an effort to please, the beast worked creating parks and recreational areas, even reaching into his own back pocket in order to revive beauty. Like the happy ending of the well known version of the tale, Jensen related, the beast turned into a prince to save the day, creating the magic kingdom. There is no magic kingdom, concluded Jensen, but there is magic around us. With foresight, planning, cooperation, and hard work toward a common goal, we can make it happen.

Reporters Note: The opinions I have already heard concerning the significance of the content of the "Forum" vary as much as did the individuals that attended it. One thing was clearly demonstrated, however, the fact that this forum did take place and was well attended (and supported) is an indication that as a professional society, we are responsive to the needs of our environment. I hope this report revived some of the magic of the moment for those who attended. Thanks to Mark A. Pfaller II and his committee. For those who were not able to be present at the "Forum" I hope that enough of the salient points are covered here to stir your imagination. As with all of the articles appearing in this magazine, your response is not only welcome but encouraged. WJC



John Simonitsch, AIA Pres. Southeast Wisconsin Chapter – Moderator



Governor Patrick J. Lucey State of Wisconsin



Alderman Ben Johnson President, Common Council. City of Milwaukee



Francis E. Ferguson President Northwestern Mutual Life Insurance 20



Gordon Kennedy, Jr. Gladstone Associates



Harold S. Jensen IC Industries Inc.



Forum Speaker Harold Jensen and Beauty and the Beast Fairy Tale.

SUMMARY REPORT FROM BFM/AIA ADVISORY COMMITTEE

One of the WSA active committees deals with liaison to the state government and its Bureau of Facilities Management. Representing the AIA on this committee are Chairman Paul Graven AIA, Robert Van Lanen AIA, Gordon Ihbe AIA and Douglas Smith AIA. Following are points covered at their last meeting which should be of interest to you as a member:

1. Revised manual for spec preparation was reviewed and considered to be a considerable improvement.

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- Affirmative action is mandatory on all state projects and a program must be maintained by all contractors and evidence submitted with all payment requests.
- Architects' concern for contract deletion of wording describing that architects observation of work shall not relieve contractor of obligations is still being reviewed.
- 4. New model for concepts and budget report is available and has emphasis on energy conservation.
- The majority of projects are still in the small remodeling category and very few projects are not already in design.
- 6. BFM has been asked to look at all alternatives for space including leasing and renting, and preliminary design-build project for State Office Building is one phase of this investigation. Approval is required by Building Commission and legislature.
- 7. BFM has reorganized internal structure and data on this will be available later.
- 8. All architects doing work for state are urged to read contracts in regard to as-built drawing requirements and the policy and procedure book for energy conservation guidelines.
- 9. A/E selection procedures were reviewed. In the last two projects the agency was represented with vote on the selection panel and this is a first time. It is still required that two names be submitted to the Dept. of Administration for approval. Data submitted by architects will be made available to the Registration Board only, and only on request, and the architect will be notified.

The NCARB exam to be held in December will include questions based on the 1970 edition of AIA Document A201 "General Conditions of the Contract for Construction." However, this document will **not** be reproduced in the test information package. Candidates for the exam **will**, however, be allowed to bring copies of A201 into the examination, but no other outside materials will be allowed. Copies available through WSA.

"The Urban Habitat: The City and Beyond" is the title of a new, permanent exhibit that will open to the public on Wednesday, October 13 at the Milwaukee Public Museum.

The environmental exhibit features man's relationship to the resources of the earth; how he uses the land for food, housing and clothing; how he has competed with other life forms and attempts to master them; and how his development of industrialization and technology have had both positive and negative results. A final section of the exhibit area looks at alternatives for the future with the hope of establishing a new, global environmental ethic.

Located in the west wing of the museum's second floor, the exhibit area is just under 6,000 square feet. It was financed in part by a grant of about \$150,000 from the National Endowment for the Humanities. In addition, the Friends of the Museum have acquired sponsorship funds for some of the units in the display.

NCARB
PROFESSIONAL
EXAMINATION
CANDIDATES
PLEASE
NOTE

URBAN HABITAT EXHIBIT Highlights in the time stream presentation of urban development include a rock shelter in the Zagros Mountains of Iraq and Iran some 20,000 years ago, a sculpture representing the peoples of the four corners of the world, a depiction of a Sumerian mural, a simulation of a Roman aqueduct, a Gothic clock, a representation of the Godspeed which carried colonists to Jamestown in 1603, a water wheel, a simulation of an exposition building featuring a steam engine, an enormous junk heap representing the throw-away society, and a city park with cutout figures presenting provocative statements to help museum visitors consider alternatives for the future. The large rotating globe at one time displayed in the museum's lobby is featured at the end of the exhibit area prior to a darkened ramp exit to further stimulate a thoughtful response to the exhibit's presentation.

Co-planners for the exhibit were Dr. Nancy Lurie, Curator of Anthropology; James Kelly, an Artist-Designer; and David Kopitzke, formerly Assistant Curator of Botany at the museum.

The exhibit has been recognized by both the Wisconsin American Revolution Bicentennial Commission and the Milwaukee American Revolution Bicentennial Commission and the Milwaukee American Revolution Bicentennial Commission as an official Bicentennial observance for the museum.

PEOPLE/ ACTIVITIES

Brian Spencer, AIA, Program Director of the Prairie Archives, has accepted a three year appointment to the Board of Directors of the Committee for the Preservation of Architectural Records (Architectural League of New York).

Durrant, Deininger, Dommer, Kramer, Gordon, Architects and Engineers, has announced the promotion of Thomas Heike to an Associate of the firm and Director of Design — Watertown office.

Mr. Heike, a Registered Architect and member of the American Institute of Architects, attended the University of Wisconsin-Milwaukee and the Milwaukee Institute of Technology. Prior to joining DDDKG, Mr. Heike was associated with other architectural firms in the Milwaukee area. He is also a former faculty member of the Layton School of Art and Design, and the Milwaukee School of the Arts.

Charlotte Sampe, Professional Affilate member of WSA has announced a new address of her Interior Design studio; Char Sampe Environmental Design, 7105 W. Fond du Lac Avenue, Milwaukee, Wisconsin 53218. It is located "in a semi-old stone house with a tile roof, fireplace, lots of windows and trees around. Although in the city proper, it has a country atmosphere." The studio includes display of fabrics, carpets, etc. Ms. Sampe has a degree in Interior Design and has studied architecture in Europe with experience in both contract and residential projects. Space is available for an architect or related professional. The studio is open for viewing December 5 - 11th.

Please submit material you would like to share with the membership through this column to Alan Carlson, Wisconsin Architect, Inc., 788 N. Jefferson St., Milwaukee, Wis. 53202.

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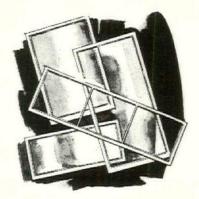
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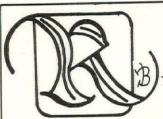


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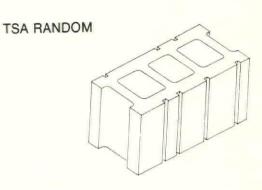
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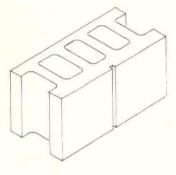
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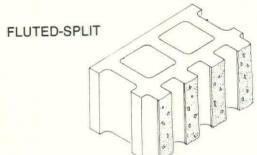


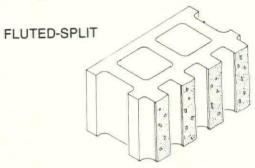
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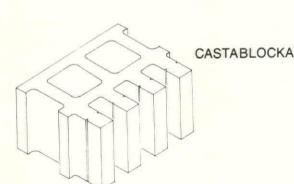
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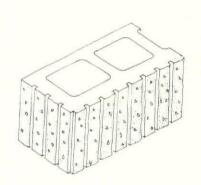






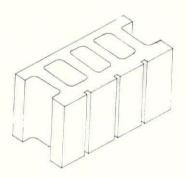






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